

BOSTON

MUSICAL



VISITOR,

Devoted to Vocal and Instrumental Music, and Published by
A MUSICAL ASSOCIATION.

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TERMS TO VOLUME III.

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MUSICAL VISITOR.

BOSTON ACADEMY OF MUSIC.

This associate capacity has accomplished a great amount of good. To the efforts of this society, must be attributed the present general cultivation of Music in the city Schools. More singing books have been sent out under the sanction of this Academy, than by any other similar society in the city, perhaps more than by all the rest. The Boston Academy's books are found *every where*. For the last two years, an important impulse has been given to Instrumental Music by the Concerts of that kind which have been got up and given at the Odeon. And it is indeed a matter of great regret that the originators of the Academy have not been able to do all they intended in the outset.

If correctly informed, it was the design to make it

an Institution, or School, or Academy, and have Students pursue under the direction and instruction of several officers, a thorough course of instruction for several years, so as to qualify them as *teachers*, or EDUCATE THEM AS MUSICAL MEN. They proceeded so far with this design as to engage a building, which was called by the Academy, the Odeon; made some alterations, got an organ, formed a choir, and got up a juvenile class. The choir amounted to one hundred and more, and the juvenile class to perhaps double that number. The choir were instructed by the Professors, and for several winters gave Concerts. The Juvenile Department was only taught by rote, and gave quarterly Concerts. Various obstacles in the way, caused the choir to be disbanded a year or two since, and the last year, the Juvenile Class has been given up. Vitality has been sustained by the Instrumental Concerts which have been given, otherwise, the Academy would have existed only in name: except by the annual class, which assembles in August, and consists of teachers principally, who listen to lectures on teaching, elements of Harmony, &c. All which in so short a time amounts to but little, except the general influence of the class and convention, which is most salutary.

But it will be seen that the grand object of the Academy has not been accomplished. In England, France, and Germany, institutions which may with propriety be called Academies of Music, do exist, and it is exceedingly desirable that such an one should have a name and a place in our own land.

Persons in the country mistake in supposing that there is in Boston a Music School, or College of Music, or Academy of Music where there are students, recitations, officers, a course of instruction for years, terms, and graduations. Such, however desirable, is not the case here, any more than it is in the villages in the country. We have as yet, nothing but Societies, some of which are incorporated; for instance, the Handel and Haydn Society, the Boston Academy of Music and the Musical Institute. While the Academy has been instrumental of accomplishing much, it is only to be regretted, that all that was anticipated by its generous patrons has not been effected, but is yet to be perfected if done at all.

Since writing the above, we have learned that the idea of having an Academy or Institution of Music, is not given up.

New York and Massachusetts in the Race.

Thus far, Massachusetts, has been in advance of the other States; that is to say, in Schools, Choirs, and efficient Musical Societies. This may, all be, and yet, New York, (State,) be ahead of us in a few years. We refer to the praiseworthy efforts of the Superintendents of Common Schools, to make Music a branch of education. New York is now doing more on this subject than any other State. This is the right, *the only way* to make music the property of the people, a blessing and useful thing to all, the way to bring out and educate in part the best musical talent, and hence, to prepare materials for excellent choirs, and grand musical societies. Boston commenced and has for several years engaged the usefulness and tested the practicability of music in the Common Schools, but many of the towns have done but little meanwhile. New York has made a simultaneous effort, and from the reports of Superintendents, it appears that music, as an experiment has been taught in many schools, and the results thus far are most satisfactory.

Musical men should understand, that to introduce music into schools is now the first, and main proposition. Meanwhile society free Singing Schools, for the education of all, old and young in the elementary principles and practice of vocal music must be established. These will be temporary until music in all our Schools, educates in singing, all the rising generation. When this is effected, we shall have congregational singing in all our churches. This must all be accomplished by degrees. One city and town after another, will give music its proper place in common education, and one church after another in consequence of the Free Singing School system, and common school instruction will adopt congregational singing. It would be an outrage on the devotions of the sanctuary to have nothing but choir singing, when the Congregation are able to join in the noble praise of the King eternal. A gentleman from Maine, the other day, thought that it would be a long, long while before music would be introduced into the schools of that State, however desirable it might be. But we certainly think that he is mistaken. The American people are in the first place observing, and in the second place ambitious. They travel from place to place, and if music gets well started in the Schools of New York and Massachusetts, the other States will not long remain idle spectators. They love their own happiness and joy too well to let others reap a harvest of pleasure at a small expense, without endeavoring to insure to themselves the same blessings.

Ohio is by no means asleep, it has even entered the race ground. Cincinnati is leading off and will not long be alone.

OHIO AGENCY.

Mr. LEWIS B. PAGE, will receive subscribers for the *Visitor*, in such places as he may visit. A liberal subscription throughout the State will greatly aid the cause of Music. New York, has to the present patronized the *Visitor* very generally since its commencement, and we now see some of the fruits.—The people must have intelligence, in order to act with promptness and effect in matters of education. Those who subscribe and pay one dollar, will receive a mass of valuable

matter and information, which we will be bound to say, they would not part with for five times the subscription price, provided they read for themselves.

REQUEST. We shall be greatly obliged to any one who can and who will have the kindness to send us one or more copies of No. 13.

Mr P—, Agent, has made a mistake in casting the discount on the 2 copies sent to Rev. O. S—. We do not allow any discount to agents on papers sent to Ministers and Postmasters. A discount on a paper which is sent at half-price, would leave the poor Printers a small share.

There is, however, now (June 18) due Mr. P— on account of his remittances, ninety-two cents.



COMMUNICATIONS

And
NEWS ITEMS.

MR. EDITOR; as you have not responded to a number of requests, to my certain knowledge, in regard to the pronunciation of several words, I have taken it upon me to write myself. J. S.

We are glad Mr J. S. you have taken up the subject, and with pleasure spread your views before the public, believing them to be correct.

AMEN, THE, WIND, TOWARD, TOWARDS.

How shall I pronounce *Amen*? Why not ask how to pronounce *man*? Well, but, I thought it was pronounced differently in singing. Ah, indeed. We were not aware that music made laws for language. Well, but, don't they sing *oughmen* in some places? Quite possible. They do many things in some places which are not sanctioned by any authority except that of ignorance. Do you even hear literary men of any grade or order say *ahmen*, or *oughmen*? Oho, but then I did not know but it might sound better in singing, and I have a great many times heard folks sing it so. I think I can get my voice out better to sing so than to say *amen*. I know that this is not very good logic, since for the same reason I might change any other word, and sing for instance, *man*, *marn*. Yes, how does your minister pronounce it? O, he always says *amen*. How do you hear it pronounced in religious assemblies? *Amen*, I think. Well, how is it pronounced in the Dictionary? I don't exactly know. But I believe that they pronounce it *Ah-men* at the South. In this you must be mistaken, since I have resided at the South where I have heard ministers from different parts of the country, and I never heard such a barbarism from their mouths, and I know that it is invariably pronounced *amen* in all the schools, from the highest to the lowest in the United States. Well, I like the sound of *awemen*. Don't they sing *Ahmen* in England, so I should think we might sing

Ahmen here. In some of the Cathedrals in England they sing *ahmen*, but the great majority of English churches of all kinds sing *Amen*. Well, *ahmen* sounds well any how, and I guess that there are a good many folks who sing *ahmen*. True, and many sing through their noses and think that the "twang" is all the beauty of singing. This sort of argument, is however not very convincing to those who are better informed. Well I sartinly heard Mr Gumpus say that it was *ahmen* in the Hebrew language, and I should think that would be reason good enough to pronounce the word *ahmen*. If this were true, the word in the English might have an entire different pronunciation as in the case of other words from both the Hebrew and Greek. But it happens to be a mistake. Mr Gumpus must have dreamed it, and afterwards stated his dream as a matter of fact. It is not impossible that Mr Gumpus and Joe Smith have had some new revelation about this word, but in the Hebrew it is pronounced *Amen*. But how then came the word to be pronounced *ahmen*? Nothing is more plain. It is an error which has crept into use to some extent like many others which are being corrected. And individuals who have so habituated themselves to pronounce the word, dislike to abandon the error.—Well, I know that it is hard teaching old dogs new tricks;—Yes, and it is hard to break even some good dogs of bad tricks—so strong is habit. Well, doesn't nobody know nothing about it for a sartinly? O yes, as before remarked, literary men pronounce the word *Amen*, and so do the best lexicographers in the world. Ah—how do you know that? By referring to Webster's large Dictionary you will find,—Cant you find it now?—Yes—here it is in his synopsis of words differently pronounced. All have it long *a* as in *name*, *fate*;—the only difference in the pronunciation is, in the accent, which some place on *a*, others on *men*. I haven't got Webster's Dictionary, and I wish you would write the pronunciation down on a bit of paper for me. With pleasure. Webster has it *amen'*;—Sheriden, *āmēn'*;—Walker has it, *ā'mēn'*;—Perry, *āmēn'*;—Jones, *āmēn'*;—Fulton and Knight, *āmēn'*; Johnson, has it *āmen'*.

You don't say so! No, this is not what I say, but it is what English and American lexicographers say. Englishmen ought to know how the word is pronounced in England. And they make no laws, but only put down words as they are correctly pronounced. Well this talk is as good as a lecture, and I hope that I shall remember it. I hope you will, and if you have been in the habit of singing *ahmen* you must break yourself of the habit, and conform to general usage; for as light dispells the darkness, the correct pronunciation of this word will soon be universal. And those who pronounce it *ahmen*, will only show their tenacity to error, and their deficiency in common education.

The.

Well one word more if I 'shan't detain you too long?—Speak on. Well, how do they pronounce *the* in Boston? This is rather a hard question, where we have Irish, Dutch, Scotch, Spanish, the ignoble and renowned;—but the pronunciation would be something like the following: *rthee*, *de thae*, *theer*, and such as speak the English language correctly usually pronounce *the*, *the*. Well, how would you sing it? *The*, to be sure? But don't they sing the *thah*, sometimes? This is very probable, but for such

a pronunciation there is no authority except in the capricious notions of individuals. But I have "sartinly" heard it sung *thur* by pretty good singers. True, but pretty good singers are not without faults, and to sing *the*, *thur*, would be good evidence of it. But don't you think *thur* sounds better than *the*? That is not the question, I believe we were trying to get at the proper pronunciation of the word. Some of the English Lexicographers pronounce it in some cases *ther*; all, however, named in the article on the word *amen*, pronounce it *the*, or *thee*. So that it must be acknowledged, that there is a chance for an argument, against the universal pronunciation of the word *the* or *thee*. Well, when doctors disagree, who shall judge? Why we should be most likely to decide with our favorite physician. Webster, the American Lexicographer, gives but one pronunciation, viz:—*the*, the same as the pronoun *thee*. The only difference is, that, the pronoun is, when used, more emphatic, and requires more fullness on the *e* than when the definite article is used. When the article is emphatic, specific or accented, it must be pronounced the same as the pronoun. In both cases, however, the element is the same. [See Vocal School, p. 249, ninth tonic element.]

Then don't you think that *the*, is pronounced the before vowels, and *thah*, or *theer*, or *ther*, before consonants, certainly not. *The* is *the* in all cases, and has precisely the same sound before vowels and consonants with this exception, that the sound of the final *e*, is heard with more fullness before vowels. Before consonants the *e* is shorter, but indicates the same element as before vowels. The best speakers so far as our observation goes, give to the *e* before some consonants the sound of *i* in *pin*—The man, the king. Before words like *light*, *house*, *floor* and a multitude of others it must be *the*, the same as before vowels. There is indeed scarcely any need of these last criticisms, since it will be perfectly right to always sing this word the same in all cases;—so says Webster, and so say the best examples in public speaking.—It may be considered a vulgar comparison, but to hear this little word so miserably distorted in singing, we are so disgusted that we can think of nothing more similar than the bleating of calves. Most certain it is, that if singers were aware of the opinions literary men form of their general taste and education when they sing *ther*, *theer* and *thar*, for *the*, they would speedily break themselves of the ignorant habit.

Wind.

A fantastical pronunciation is given to this word, such as to make it rhyme with the words mind, kind, find, &c. And not only at the ends of lines, but in any part of the line, by some it is pronounced wynd. The authority for this pronunciation is mostly drawn from public song or theatre singers. It is also allowable, though bad, as a poetic licence. It is however a license which is scarcely ever made use of when it can be avoided, and is never read wynd, by literary and professional men of New England.—Webster in this case, as in the cases of the word the, has only one pronunciation, wind;—short i, as in pin. There are no if's nor and's about it, for it is positively disgraceful for church choirs to copy errors after song and theatre singers. It is a good rule for choir-singers to remember, to always be slow in adopting novelties in pronunciation.

Toward and Towards.

Always pronounce these words as one syllable, accented on the first vowel as marked in italics—toward, towards;—pronounced, tord, tordz. P. S.

We do most cordially commend the above articles to our readers as being very much such as we have intended to write. The style is somewhat peculiar but none the less instructive on that account. The errors referred to are going out of use very fast, and will be forgotten in a few years with many other things which have been removed out of the way. The cause of music at the present is onward. Should any of our readers dislike the positions and rules of P. S., we shall be happy to open our columns to a reply. Ed.

Grafton County Musical Convention.

On Wednesday and Thursday 5th and 6th June, a Convention consisting of the Choirs of Grafton County, N. Hampshire, was held in the town of Wentworth. The exercises which continued through the two days, were highly interesting, both to the Choir and to a large audience, and consisted of singing Psalm Tunes, Chants and Anthems, with reference to the improvement of taste and style in public worship. One very pleasing and encouraging feature of this Convention was, that the performance consisted exclusively of Church Music, there being no such incongruous mixture of the Sacred and Secular as we sometimes witness.

A most liberal provision was made by the citizens of Wentworth for the Singers, who

were hospitably entertained at private houses, and who were invited to sit down together (upwards of two hundred,) to a public dinner on both days of the Convention.

Rev. Mr DAVIS, Congregational Clergyman, officiated as President the first day, and the Rev. Mr ROBBINS, Baptist Clergyman, on the second.

It is highly gratifying to see the Clergy of different denominations, thus uniting in the promotion of the cause of Sacred Music, such important aid would be more frequently rendered were meetings for the performance of Church Music, conducted as they ought to be.

The Choirs of Grafton County deserve great praise for the prompt, effective, tasteful and appropriate performance of much of the Music in the *Carmia Sacra*, which was the book used on the occasion. HEMAN.

Musical Convention in Champlain, N. Y., Feb. 7, 1844.

The slip we cut from a paper, sent, we presume, by our friend Bassett, of Plattsburg, containing an account of the Champlain Convention, got mislaid, so that the occasion has not been noticed in the Visitor, as it should have been before.

Agreeable to a call by the friends of sacred music, a number of choirs, and many other individuals, with several clergymen, assembled and organized the meeting by the choice of the usual officers. Such choirs as could not attend altogether, sent delegations. The day was passed away by spirited discussions and in the transaction of various business matters, interspersed with singing by the different choirs.

Clergymen took an active part in the exercises.—This is as it should be in a matter that so deeply concerns the church as the singing the praises of the Most High.

Whereas, Singing has been considered, from the earliest age of the Church, to the present, an important part of public worship; therefore,

1. *Resolved*, That it is the duty of all Christians especially, in all suitable ways, to encourage its universal cultivation.

2. *Resolved*, That as music is a powerful engine, which may be used for the weal or woe of the community, it is the duty of all who love religion and morality, to encourage that kind of music, and that alone which is by its style and sentiment calculated to improve and elevate the social and moral feelings.

3. *Resolved*, That sacred music as an art and science, has engaged the attention of many of the wisest and best men in every age, and may be eminently useful in assisting to improve the mind and heart.

4. *Resolved*, That the science of music is so simple in its rudiments, as to be easily understood, and profitably pursued at an early age, and yet so extensive, and susceptible of so high a cultivation, as to require the most untiring application of mature minds.

5. *Resolved*, That to good singing, are alike essential the distinct and proper expression of the words that are used, and the harmonious and correct adaptation of musical sounds.

6. *Resolved*, That the present mode of conducting singing schools in this section of the country, by

singing in the winter season only, and neglecting to practice eight months in the year, is detrimental to the cause of church music; therefore,

7. *Resolved*, that we earnestly recommend to the choirs here assembled and others, to meet regularly once a week for mutual improvement in singing, so far as possible, throughout the year.

8. *Resolved*, That in the cultivation of Church music, it is important that the performer should understand the science; and as there is a deficiency in musical knowledge, and a want of scientific works in this region, we earnestly recommend the publication called the "Musical Visitor," as peculiarly adapted to the wants of this community.

9. *Resolved*, That it is the duty of older members of congregations to make singing schools places of improvement in sacred music, and not of amusement, and exclude all those whose presence is calculated to retard the progress of such schools.

MUSICAL CONVENTION.

We understand the New Hampshire and Vermont Convention which met at Bellows Falls the 13th inst., was one of the most interesting meetings ever held in those parts. The uttermost good feeling prevailed during the whole sitting of the Convention. The Hallelujah Chorus and several others of the same character were performed in a manner worthy of such compositions. L. O.

We shall lay the proceedings before our readers in a future number. ED.

NOTICES OF New Musical Publications.

TEMPERANCE MELODEON, A collection of original Music written expressly for this work, and designed for the use of Temperance meetings, Pic-Nic parties, Social Circles and Choirs. By Asa R. Trowbridge. Published by Theodore Abbot, 418 Washington Street; and for Sale by Charles Keith, 67 and 69 Court Street; 56 pages, common Singing book form, arranged in four parts. The general plan, object and finish of the book is good. The tunes are lively and varied, and the poetry first-rate. We cannot say that the harmony in all respects is agreeable to established rules. We doubt not that this book will be of essential aid in the cause of Temperance. In the use of directions for the style of the Music, the author has had the good sense to use English words. He who uses most English phrases, is the "best fellow." We are sick of German and Italian words, the use and meaning of which neither the authors or singers understand. Let them all be thrown away, except such as have become our adopted sons and daughters by long use.

KEITH'S COLLECTION OF INSTRUMENTAL MUSIC,—contains Marches, Quicksteps, Waltzes, Airs, &c., designed for brass, wooden and string instruments; No. 1 contains some first-rate music, and will be found an interesting and useful aid to bands of different kinds. This was noticed in a late number. For Sale 67 and 69 Court Street, Boston.

NEW PIANO-FORTE MUSIC.

"**THE SISTERS**," (instrumental,) a collection of Admired Melodies arranged for two performers on one Pianoforte. No. 1, Hero's Quickstep, arranged by Nolcini—4 pages, price 50 cts. This is a very sprightly pretty piece; the name of its author is sufficient to secure to it considerable credit. It is written in the key of G, and is not difficult to play. Published by H. Prentiss, 33 Court Street.

THE WASHINGTON WALTZES, (instrumental,) arranged for the Pianoforte, and respectfully inscribed to Miss Mary Lancaster, of Lexington, Ky., by Wm. C. Glynn. Boston; H. Prentiss publisher. 4 pages, 25 cts. Music in the Key of C, and very easy to perform. This piece of Music will make two first-rate lessons for pupils in the last part of their second quarter. The vignette on the first page, is a beautiful front view of the Capital of the United States, and is a finely finished and correct representation of the

building and a part of the great Pennsylvania Avenue. Probably the shrubbery has grown some since 1838. This picture is worth the price of the Music.

SONG. THE MOTTO ON THE SAND,—A ballad, words by Jas. Stonehouse, Music by Henry Aldridge; published by Geo. P. Reed, 17 Tremont Row. Written in three sharps; 3 pages. This is a very chaste and pretty song, and with ordinary skill and good taste in the performance, we doubt not that it would be admired. We commend the publisher for his good taste and judgment displayed in the general issue of his press.

HUDSON GALLOPADE, composed and respectfully dedicated to D. Cromelein, Esq., by Rosalie Cromelein; Boston; Geo. P. Reed, Publisher, 17 Tremont Row.—2 pages, written in one flat. This is a very pretty instrumental piece, rather brilliant and on the whole not difficult to play, very chaste and easy in the style.

FORT MIFFLIN QUICKSTEP, composed and arranged for the Piano-forte and respectfully dedicated to Miss Martha E. Glein, by F. Blanchour. Published by Geo. P. Reed, 17 Tremont Row; 2 pages, written in one sharp, and a somewhat classical piece, very pretty indeed—requires a hand that can spread an octave and good taste to perform it well. We like the piece.

SONG. THE ANSWER TO THE IRISH EMIGRANTS LAMENT. This was noticed in a late number and we should be inclined to take nothing from, but add a little to that. A fine vignette and 4 pages of Music—key of G. Pretty sentiment and chaste; See former notice. Published by Chas. Keith, 67 and 69 Court Street.

THE DANISH SEA KING, OR OUR BARK IS ON THE WATER DEEP;—A Glee, as sung by the Pierian Vocalists—Tucker, Gibson, Cragin and White. Music by Wm. L. Carshaw of Brooklyn, N. Y. Published by Charles Keith, as above.—4 pages, 25 cts. nett. This is really a first-rate Glee, bold and animated, and must sound well as a Quartet, or otherwise; Written in the key of F, with a pretty accompaniment for the Piano. We should be glad to hear this sung at our coming Conventions and Concerts.

ARABIAN RONDO.—Composed, and respectfully dedicated to the Hayden Amateur Association, by W. Carll, arranged for the piano-forte, by Robert Breiten. Published at 17 Tremont Row. This piece is written in the key of B flat—is rather an oddity, but not of the offensive kind. A little complicated in execution, and not the easiest thing to perform that ever was. It will be liked much by those whose ears are tuned to the varieties of spicy harmony.

THE LAST GOOD NIGHT, A ballad written by Lord Byron, Music composed for the piano, and dedicated to Miss Julia A. Baker of Cincinnati; by Miss A. S. Jungmann; written in two flats, 3 pages, good sentiment, and on the whole a fine song. The music is classic and well written—not very easy to perform. The melody is tasteful and expressive.

THE VOCAL SCHOOL, 279 Pages.

This excellent work for teachers of Music, contains a complete inductive system of instruction and directions how and what to teach to common Singing Schools. It is now extensively adopted throughout the country as a standard work. It discusses a great variety of important topics and thoroughly explains the best mode of teaching, and contains an excellent essay on the Scale, and an invaluable PART on musical elocution with full illustrations. For Sale by OTIS BROADERS & Co., No. 120 Washington Street; Price 62 1-2 cts.

REVIVAL HYMNS. Numbers 1 and 2, can be had at the office of the Musical Visitor. These books of 72 pages each have had a great sale and will be found most delicious to all the sweet singers of Israel.—Price \$1, 20 cts. per doz.

SECOND HAND INSTRUMENTS, taken in exchange for books and music at the office of the Visitor.

National Musical Convention.

The National Musical Convention will meet at the MARLBORO' CHAPEL on WEDNESDAY, the 14th of AUGUST, at 12 o'clock M., for the purpose of discussing questions connected with the musical profession. Any questions may be proposed by the different members of the Convention, by handing them to the standing Committee.—Clergymen and others interested in the advancement of music, are invited to become members of the Convention by leaving their names with the Secretary.

J. C. IDE, { CHAIRMAN of the standing
Committee.

BOSTON ACADEMY OF MUSIC.

Teachers Class for 1844.

A course of instruction to Teachers of Vocal Music will commence at the odeon under the direction of Messrs. MASON and WEBB, on Tuesday Aug. 20, 1844, at 10 o'clock, A. M., and be continued daily for ten days.

1. Lectures on Teaching in which the best method of teaching vocal music in classes or common singing schools, will be fully explained and illustrated.

2. The practice of Church Music; as Chants, Metrical Psalmody, and Anthems.

3. Lectures on Harmony; designed to aid those who desire to become acquainted with the elementary principles of musical composition.

4. The practice of Madrigal and Glee singing.

5. The practice of the Sacred Chorusses of Handel, Haydn, and other celebrated composers.

The singing exercises will be accompanied with such critical remarks, suggestions and directions, as may have a tendency to promote an uniform, chaste, and appropriate style. Instruction will also be given on the formation, delivery and cultivation of the voice, and the proper use of vocalizing and solfeggio exercises. Particular attention will also be given in the course of the exercises to musical elocution; including enunciation, articulation pronunciation, accent, emphasis, and general expression in the various departments of vocal music.

Tickets of admission to all the above exercises at five dollars each, ladies half price, may be had of Messrs. J. H. Wilkins and R. B. Carter, No. 16 Water street, at which place gentlemen are invited to call on their arrival and during their stay in the city. Members of former classes are invited to attend free of expense, with the privilege also, of introducing a lady, provided she sings well, or has made some considerable proficiency in vocal music.

It is not supposed that the instructions that can be given in so short a time will be sufficient to make good teachers. The Academy would be sorry to raise any such expectations; but past experience has proved that those who have already made considerable progress in music, and especially those who design to teach may derive much advantage from an attendance on this course of instruction, which has now been continued for nine years. To the circumstances and wants of such persons, the whole course will be particularly adapted; it being the leading object of the Academy in the institution of the Class, to im-

prove the mode of teaching the manner of performing music, and to elevate the standard and qualifications of teachers of Singing Schools and Conductors of Choirs.

Gentlemen into whose hands this notice may fall, are requested to extend information of the class as far as practicable.

LUTHER S. CUSHING.

Secretary of Boston Academy of Music.

P. S. Instruction on the Violin will also be given.

Terms of admission to the Violin Class, \$5 for ten lessons.

TEACHER'S CLASS FOR 1844.

Messrs. Baker & Woodbury's Class

for 1844, will meet Aug. 13, at ten o'clock A. M., at the Marlboro' chapel, when the annual course of lectures on the following branches of music, will commence.

1. Lectures on the best method of teaching the Elements of Vocal Music to singing schools and classes.

2. Practice of Church Music, in which the different styles of psalmody, such as Chants, Psalm Tunes, Anthems, &c., will be illustrated.

3. Lectures on Harmony, as taught in the best schools of Europe.

4. Practice of Glee, Madrigals, Quartetts, Trios, &c., accompanied by remarks on the peculiar style of Glee singing.

5. Practice of Chorusses from the best masters, such as Handel, Haydn and Mozart.

6. Lectures on the developement and cultivation of the voice.

7. Lessons on the Violin, by Mr. Ostinelli.

Prof. Murdoch will lecture on Elocution.

The singing of solfeggios will be accompanied by such remarks and criticisms as will be thought most useful to those engaged in teaching music.

Tickets of admission to all the above exercises, except the lessons on the Violin, to be had of Saxton & Pierce; Office of the Musical Visitor; D. S. King, No. 1 Cornhill, and at hall No 2, in the Odeon.

On account of repairs which are now being made on the Melodeon, Messrs. Baker & Woodbury's Teachers Class will meet at the MARLBORO' CHAPEL.

The Convention will commence on the Second day of the class, and will have a session of two hours each day during the exercises of the class.

ORATORIO OF DAVID.

The Oratorio of David, composed by Neukomm, will be performed with an efficient orchestra, led by Mr Herwig, during the ten days the class continues at the Marlboro' Chapel; gentlemen who play different instruments are invited to join the orchestra.

Melodeon for Bankok.

This morning (June 8,) we were called into the Missionary rooms to examine a Melodeon which has lately been purchased by Capt. Shaw, of this city, to send to one of the Missionaries at Bankok, China. It was manufactured in Concord, N. H., and is a very good instrument. The key of Eb was not quite so smooth as it might have been. The others were

well tuned. The instrument as a whole, was very powerful, and will no doubt, contribute much to the gratification of our Missionary friends. Music every where is a potent agent, and must be of great use at every Missionary station.

OLIVER DITSON, dealer in sheet music and second hand Pianos. 135 Washington st.—Pianos to let.

THE ELEMENTS OF MUSICAL COMPOSITION,

THOROUGH BASS, and Method of Arranging Music for Brass, Wooden, and String Bands, by I. B. Woodbury, just published and for sale by CHARLES H. KEITH, Nos. 67 and 69 Court St., \$4.50 per doz., 50 cents single copy. All orders from the country will be promptly attended to.

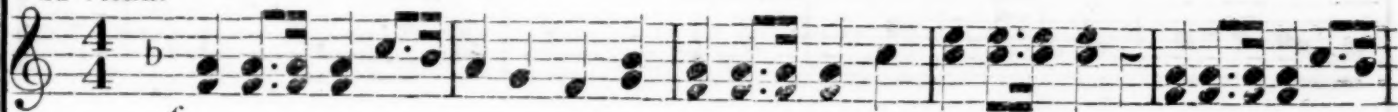
MARCH.

[ORIGINAL. FOR THE MUSICAL VISITOR. B. A. BURDITT.]

1st Violin.



2d Violin.



1st Clarinet or Flute.



2d Clarinet or Flute.



Ophicleide or Bass Viol.



The first system consists of five staves of music. The top staff begins with a forte (*f*) dynamic and ends with a 'Fine.' marking. The second, third, and fourth staves also begin with a forte (*f*) dynamic. The fifth staff begins with a forte (*f*) dynamic. The music is written in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests.

The second system consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff begins with a piano (*p*) dynamic. The third staff begins with the instruction 'Solo, mt.' (Solo, mezzo tempo). The fourth staff begins with the instruction 'mt.' (mezzo tempo). The fifth staff begins with a piano (*p*) dynamic. The music continues with various rhythmic patterns and dynamics.



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Oct 24 1y

AGENTS FOR THE VISITOR.

Several enterprising young men are wanted to
act as agents for the Musical Visitor. We should be
willing to make them a handsome discount, and
would send them to a good field for obtaining sub-
scribers. We want several for New York, and the
Western States.

CHROMATIC SCALE.

The Transposition of the Scale, as explained in our last number, gives rise to what is
called the **CHROMATIC SCALE**, &c,—Scale of Half-Steps.

For instance, the Letters, Naturally stand thus:—

C D E F G A B C
BY TRANSPOSITIONS WE INTRODUCE NEW SOUNDS,

By Sharps.

C C# D D# E F F# G G# A A# B C

AND BY FLATS WE HAVE:—

C Db D Eb E F Gb G Ab A Bb B C

IN RECKONING INTERVALS, THE NUMERALS OF THE SCALE STAND THUS:—

By Sharps.

1 1# 2 2# 3 4 4# 5 5# 6 6# 7 8

AND BY FLATS WE HAVE:—

1 2b 2 3b 3 4 5b 5 6b 6 7b 7 8

IN SINGING THE CHROMATIC SCALE BY SYLLABLES, A CHANGE IN THE TERMI-
NATION OF THE SYLLABLES IS NECESSARY; THUS:—

BY SHARPS ASCENDING:

DO Di* Re Ri Mi Fa Fi Sol Si La Li Si DO

DESCENDING BY FLATS, WE HAVE:

DO Si Se La Le Sol Se Fa Mi Me Re Ra DO

When a Note in a tune has a Flat or a Sharp before it, we call it an *Accidental*.

* It will be recollected that *i*, has the sound of *ee*.

ODE TO SPRING.

Arranged
FOR THE ORGAN OR PIANO FORTE.

NOTE. -- The whole Ode will be published complete in future numbers of the Visitor.

Music composed by I. B. Woodbury.

INTRODUCTION.

Andante.

Violins.

pp

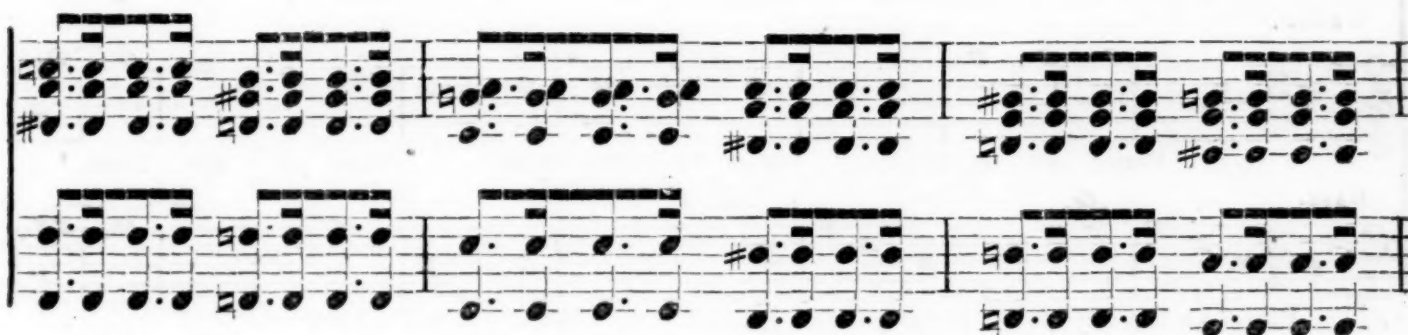
Corni. *Violi.* *Corni.* *Violi.* *Bass.*

Clarionet solo.

Full Orchestra.

p

p.



The Heavens Declare The Glory of God.

Bass Recitative, Accompanied.



CHORUS.--PRAISE THE LORD.

[ODE TO SPRING, CONTINUED.]

SOPRANO. *Mestoso.*

MUSIC BY I. B. WOODBURY.

Musical score for Soprano, Alto, Tenor, and Bass parts. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

Soprano: Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

Alto: Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

Tenor: Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

Bass: Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

Piano accompaniment for the first section of the Chorus. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand, with a final flourish marked '8 va. . . .

Allegro.

Musical score for the second section of the Chorus, marked *Allegro*. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: He shall reign, He shall reign, He shall reign for - ev - er more. Ex - alt his name, for

Soprano: He shall reign, He shall reign, He shall reign for - ev - er more. Ex - alt his name, for

Alto: He shall reign, He shall reign, He shall reign for - ev - er more. Exalt his name, for

Tenor: He shall reign, He shall reign, He shall reign for - ev - er more. Ex - alt his name, for

Bass: He shall reign, He shall reign, He shall reign, for - ev - er more. Exalt his name for,

Piano accompaniment for the second section of the Chorus. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the right hand and a bass line in the left hand, with a final flourish.

he shall reign - - - - - for ev - er more. Ex-alt his name, - - - Exalt his
 he shall reign. Ex-alt his name for - ev - er more, For he shall reign,
 he shall reign. Exalt his name for - ev - er more, For he shall reign
 he shall reign. Exalt his name for - ev - er more, For he shall reign,

name, Ex-alt his name - - - - - for - ev - er more, Hal-le - lu - jah, Hal-le - lu,
 for he shall reign, for he shall reign - - for - ev - er, Hal-le - - lu - jah. Hal-le - lu,
 for he shall reign for he shall reign for - ev - er more, Hal-le lu - jah. Hal-le - lu,
 for he shall reign, for he shall reign for er more. Hal-le - lu - jah, Hal-le - - lu-

The musical score is written for a choir and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked with a common time signature (C). The score is divided into several systems, each containing vocal staves and piano accompaniment. The lyrics are: "jah. Praise ye the Lord, Praise ye the Lord. Ex-jah. Praise ye the Lord, Praise - - - the jah. Praise ye the Lord, Ex - alt - - - his name. jah. Ex-alt - - - his name. Praise ye the Lord, alt - - - his name, for - ev-er more. Praise ye the Lord. He shall reign, Lord, Praise ye the Lord, his name for ever more. Praise ye the Lord He shall reign, Praise ye the Lord, his name for-ev - er more. Praise ye the Lord. Praise ye the Lord his name for- ev - er more. Praise ye the Lord." The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

jah. Praise ye the Lord, Praise ye the Lord. Ex-

jah. Praise ye the Lord, Praise - - - the

jah. Praise ye the Lord, Ex - alt - - - his name.

jah. Ex-alt - - - his name. Praise ye the Lord,

alt - - - his name, for - ev-er more. Praise ye the Lord. He shall reign,

Lord, Praise ye the Lord, his name for ever more. Praise ye the Lord He shall reign,

Praise ye the Lord, his name for-ev - er more. Praise ye the Lord.

Praise ye the Lord his name for- ev - er more. Praise ye the Lord.

He shall reign, He shall reign, for ev - er more. Praise ye the Lord, for

He shall reign, he shall reign, for - ev - - er - more. Praise ye the Lord for

He shall reign, he shall reign, he shall reign, for - ev - - er more Praise ye the Lord for

He shall reign, he shall reign, - - for - ev - - er more. Praise ye the Lord, for

8 va.

8 va.

ev - er more, for ev - - er, ev - - - er

ev - er more for ev-er ev - er, ev - - - er

ev - er more, for-ev-er, ev - er, ev - er, ev - er, ev - - er

ev - er more, for - - ev - - er ev - - - er

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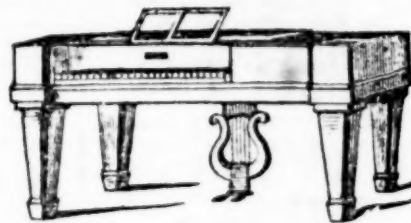
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